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| | |
|---|---|
| White sewing element | ta'bak |
| Bracken root | mecawĕ'gacl, mecewĕ'gasi |
| Redbud bark | dôbl'mûs takpasa (literally "Miwok Indians sent"), or ĭtpasa' |

*TECHNICS.*

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Five technics are employed by the Washo. Two of these are plain and diagonal twining, and two are coiled technics; the three-rod foundation, and the single-rod foundation. The three-rod foundation coiling is called helme de mĭ'mû or tsiñam ce'mû by the Washo, while the single-rod foundation coiling is called baiyûta'ti. No names for the two twined technics were obtainable from the several informants consulted. Examples of these technics are shown as follows: plate XII, figs. 1 and 2 show plain-twined baskets, and plate VII, fig. 2 shows a diagonal-twined basket. The three-rod foundation is found in figure 1 of plate VII, and in plates VIII[3] and IX,[2] while single-rod coiling is represented in plate X. An interesting[1] feature of the last named technic is that many of these baskets are made with the pliable elements carefully spaced so as to form exact and symmetrically placed, radiating lines extending from the starting point of the basket. This leaves exposed a large part of the foundation material but produces a rather pleasing effect in which the lines of sewing elements become ornamental. Such baskets are shown in figs. 3 and 6 of this plate. The fifth technic is three-strand twining, which is used only to reinforce the points of burden baskets, and in starting knots for the twined cooking baskets. As the outer surface of a basket is viewed, all twining progresses in a clockwise direction, while the reverse is the case with coiling.

[531]

**Border Finishes.**

About the opening of the burden basket is bound a hoop and about half way down its inner surface is attached a second hoop

[1] [see cat. 116, p. 43 - - An.]. [3] [see cat. 116, p. 47. An.]
[2] [see cat. 116, p. 45 - - An.]

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Mush cooking basket in diagonal-twined technic, cylindrical kûya'nda
Plate VII, fig. 2.

Small coiled basket of any form used for serving food tsiña'm
Plate VIII, figs. 2-5; plate IX.

Coiled basket of truncated cone form gi'ûleû
Plate VII, fig. 1; plate VIII.

Very small basket of truncated cone form, used as a cup and for serving food i't mahadas
Plate VIII, fig. 1.

Canoe-form or elliptical basket taiyûta'ti
(said to be a new form)
Plate X, figs. 1 and 4.

Small coiled basket with strongly curved sides and small opening tsiñam degikûp*, dêûleli'we
Plate IX, fig. 3.

Burden baskets are, as a rule, very sharply conical. It is unusual to see one with even slightly rounded sides such as that shown in figure 4 of plate XIII. All are strengthened at the point of the cone by a few extra courses of three-strand twining. These baskets are used very roughly and the point soon wears through. It is then reinforced by a rawhide or buckskin patch as is shown in figures 3, 4, and 6 of the same plate.

The cradle is of the usual Great Basin type with detachable woven sun shade bearing a design indicative of the sex of its occupant. The one shown in plate XII, fig. 3, is a girl's cradle. The design usually employed on a boy's cradle is a series of diagonal parallel lines as shown in text figure 4.

### *DESIGNS.*

The limited time available did not permit a careful study of Washo basketry designs which, in general, are fairly elaborate, as will be seen by referring to plates VII-XI. Much more elementary designs appear in the older baskets, indicating, as is borne out

*degikûp signifies "curved in at the top."

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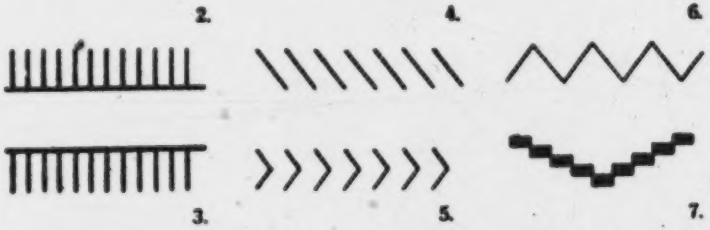
285 ●531 [177] by the information obtained from the Washo, that many of these elaborate designs are copied from the basketry of other tribes or from trade objects and are used in these baskets to make them more saleable. The following limited number of design names were obtained.

531 192 Any horizontal straight line such as the plain band of design running about a basket, any streak of color, or any line or band running around an object, such as a hat band, a rope around a tree, or the like, is called dogo'yaû gi"gal, literally "straight line horizontal." See plate X, figs. 6 and 7.




Any short vertical line extending upward from a design or from another line, as in fig. 2, is called dogo'yaû eliwe, literally "straight line up."

Any short, vertical line extending downward from another design, as in fig. 3, is called dogo'yaû eti, literally "straight line down."

A series of short slanting straight lines, as in fig. 4, is called tegûbile'cûwe, which signifies "twisted on", and is derived from tegû'bila, "crooked, bent over, or twisted", and e'cûwe, "on".

A design such as is shown in fig. 5 is called tatsi'tac, signifying "corners." From tatsi'lgac, "a corner".

Any zigzag design, whether a simple zigzag, as in fig. 6, or a more complex one, as in fig. 7, is called tegûkû'ikûi, translated "zigzag" and said to be derived from tegû'bila, signifying "crooked, bent over, or twisted".

Practically any triangular design is referred to as "arrow-head", (matca'tl). The arrow-head design may be combined into a number of different, more complex figures. The simplest form of arrow-

2: Barrett E-5 (no date) 1917 NT20 Washo NT20



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head design is a series of triangles such as is shown in figs. 8 and 9, and called respectively matca'tĭ eti, "arrow-head down", and matca'tĭ epûs, "arrow-head up". One of the most frequently occurring designs in Washo baskets is a combination of these two, in which the triangles run in two parallel rows opposite each other, and

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which is called matcatĭ le'lûp, literally "arrow-head opposed". This same name was given to the design shown in fig. 11, though a parallelogram is combined with the two arrow-heads. The design shown in fig. 10 is called simply "arrow-head" (matca'tĭ), the term referring both to the large triangle and to the small serrations along its upper edges. No qualifying terms were used by informants for either design separately. The designs shown in figs. 12 and 13 were also called simply "arrow-head".

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The designs shown in figs. 14 and 15 are called tegi'lai, a term which was translated by one informant as "circle" but which really signifies an enclosure of any kind.

The design shown in fig. 16 is called gegi'cipa, translated by informants as "connected enclosures."

The design shown in fig. 17 is called tegĭlai eli'we, translated as "enclosure up." The term refers to the ascending series of parallelograms but does not take into account the small arrow-heads connected with these figures.

The design shown in fig. 18 is called ta'gûm hahat, translated as "crossed."

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The design of small squares or dots shown in fig. 19 is called daguboloye'cûe, translated as "little spots in lines."

The design shown in fig. 21 is called tegûkû'ĭkûĭ tagûm hahat, translated "zigzag crossed."

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The two designs shown in figs. 20 and 22 are called mû'tkûsa, translated "forked."

Not all the baskets shown in the accompanying plates were available when the information concerning basketry designs was

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obtained but informants were questioned on a considerable number of other designs than those given above. No other terms were [177] obtainable. Very frequently they stated that the design under consideration "had no name", or that it was a "new style" design, indicating that it was copied after some whiteman's pattern.

## CONCLUSION.

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It thus appears that the Washo have certain strong cultural affinities with their neighbors of the California area on the western slope of the Sierra Nevada. These relationships appear particularly in the use of the conical slab dwelling and the semi-subterranean ceremonial house; in the boulder mortar, cobblestone pestle, and soap-root meal brush; in the adoption of the acorn as a food; and in the prominence of certain types of fine, coiled bas-

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

## EXPLANATION OF PLATE VII.

BASKETS.

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Figure 1. Large basket of three-rod foundation. Catalog number 18303. Diameter 22 inches (56 cm.).

Figure 2. Large cooking basket of diagonal-twined technic. Catalog number 18325. Diameter 20.5 inches (52 cm.).

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2: Barrett E-5 (no date) 1917 NT20 Washo NT20

## EXPLANATION OF PLATE VIII.

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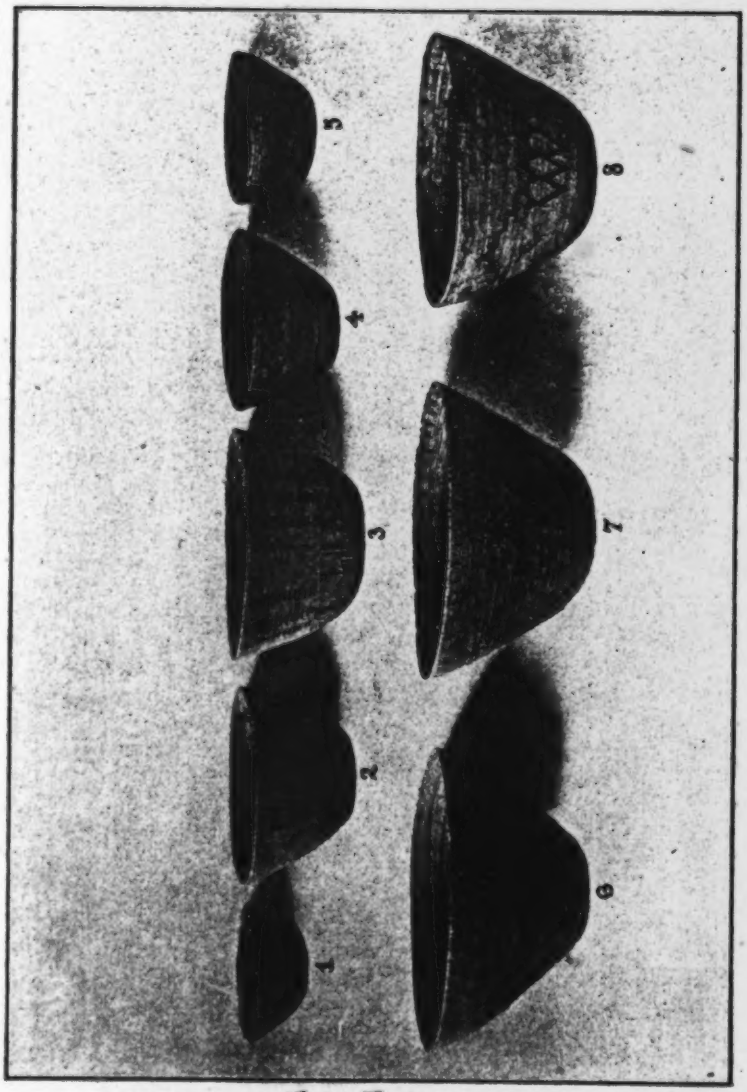
OLD COILED BASKETS USED FOR COOKING AND SERVING FOOD.

Figure 1. Catalog number 18337. Diameter 10.2 inches (25.5 cm.).
Figure 2. Catalog number 18331. Diameter 14.6 inches (37 cm.).
Figure 3. Catalog number 18329. Diameter 17.2 inches (43.5 cm.).
Figure 4. Catalog number 18330. Diameter 13.4 inches (34 cm.).
Figure 5. Catalog number 18334. Diameter 11 inches (28 cm.).
Figure 6. Catalog number 18327. Diameter 20.8 inches (53 cm.).
Figure 7. Catalog number 18324. Diameter 21.5 inches (54.5 cm.).
Figure 8. Catalog number 18326. Diameter 19.5 inches (49.5 cm.).

2: Barrett E-5 (no date) 1917 NT20 Washo NT20



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## EXPLANATION OF PLATE IX.

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NEW BASKETS OF THREE-ROD FOUNDATION SHOWING VARIOUS DESIGNS, SOME OF WHICH ARE MODERN.

Figure 1. Catalog number 18350. Diameter 7.2 inches (18.3 cm.).
Figure 2. Catalog number 18348. Diameter 7.8 inches (20 cm.).
Figure 3. Catalog number 18353. Diameter 7.8 inches (20 cm.).
Figure 4. Catalog number 18349. Diameter 8.3 inches (21.2 cm.).
Figure 5. Catalog number 18340. Diameter 12.4 inches (31.5 cm.).
Figure 6. Catalog number 18342. Diameter 9.3 inches (23.5 cm.).
Figure 7. Catalog number 18344. Diameter 9.1 inches (23 cm.).
Figure 8. Catalog number 18341. Diameter 11.2 inches (29.5 cm.).
Figure 9. Catalog number 18347. Diameter 9.2 inches (23.3 cm.).

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## EXPLANATION OF PLATE X.

NEW BASKETS OF SINGLE-ROD FOUNDATION.

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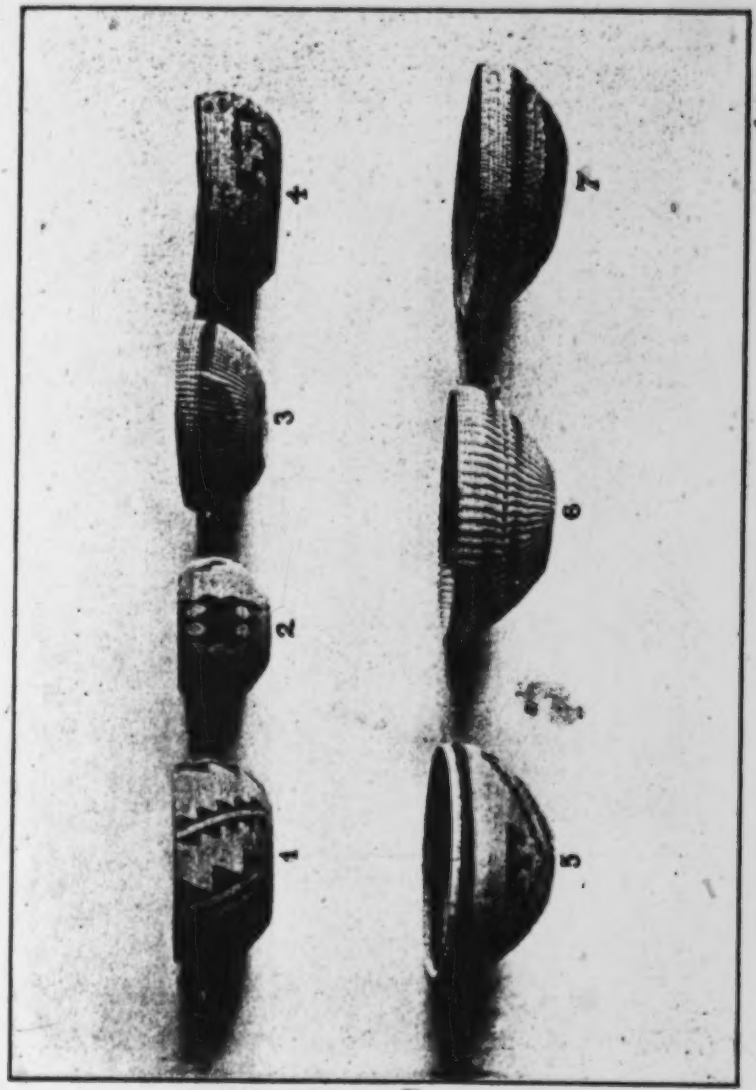
Figure 1. Catalog number 18345. Diameter 8.9 inches (22.5 cm.).
Figure 2. Catalog number 18352. Diameter 6.3 inches (16 cm.).
Figure 3. Catalog number 18357. Diameter 7.5 inches (19 cm.).
Figure 4. Catalog number 18346. Diameter 8.1 inches (20.7 cm.).
Figure 5. Catalog number 18355. Diameter 9.3 inches (23.5 cm.).
Figure 6. Catalog number 18356. Diameter 10.2 inches (26 cm.).
Figure 7. Catalog number 18343. Diameter 10.1 inches (25.7 cm.).

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

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## EXPLANATION OF PLATE XI.

FINELY WOVEN WINNOWING BASKETS.

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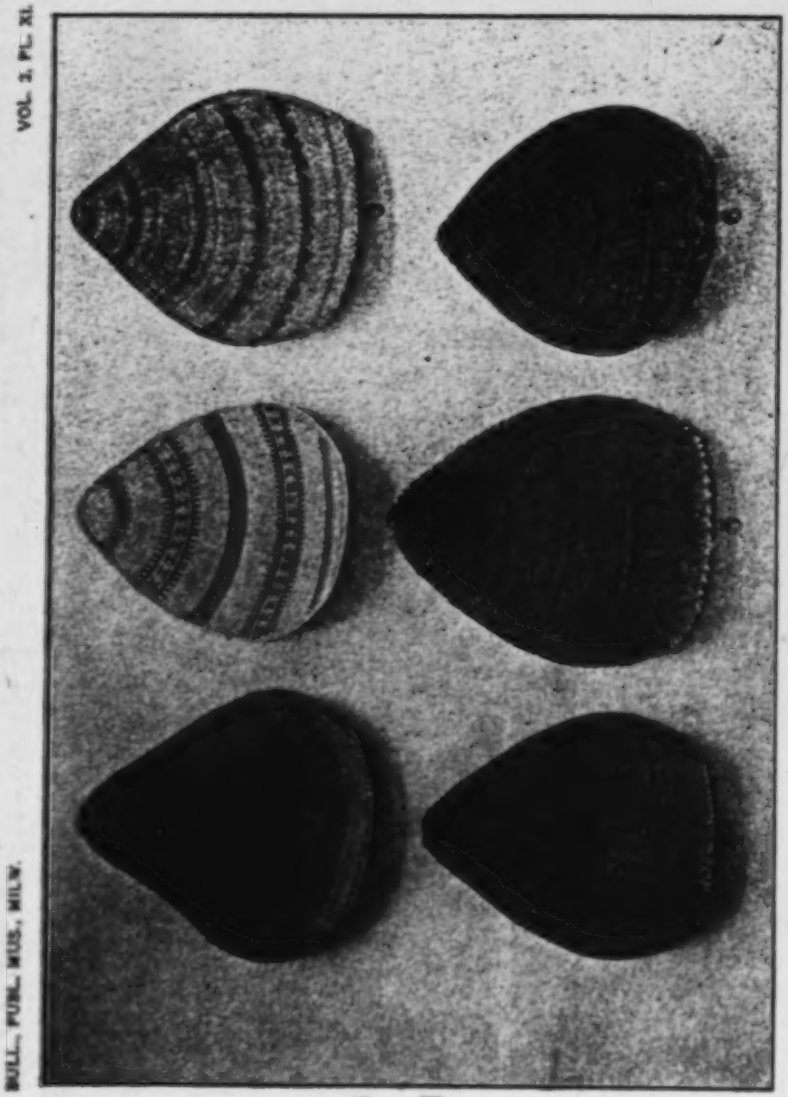
Figure 1. Catalog number 18305. Length 19.3 inches (49 cm.).
Figure 2. Catalog number 18304. Length 22.3 inches (56.5 cm.).
Figure 3. Catalog number 18306. Length 19.8 inches (50.5 cm.).
Figure 4. Catalog number 18313. Length 19.3 inches (49 cm.).
Figure 5. Catalog number 18312. Length 18.7 inches (47.5 cm.).
Figure 6. Catalog number 18309. Length 20.1 inches (51 cm.).

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

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[P. 49]

Sagebrush bark was used for several things in addition to the sock and leggings. Rolled and sewed loose it served as a mattress. It was plaited into a mat and was also used as a diaper, baby pad, and women's napkin.

Snowshoes (shumelil) were made round with a slight tail of manzanita or other wood with buckskin, deer sinew, or bark for webbing. A piece of wood about 5 feet long was bent round when it was green, the ends tied and cut or burned, and was put between two flat rocks to dry. The final diameter of the loop was from 14 to 18 inches. Usually a buckskin strip three or four inches wide was twisted until it was about an inch wide and this was then plaited vertically and horizontally across the circle of wood forming an open network. The foot was lashed to the middle of the netting and a pole several feet long was used to aid in support while walking.

A willow basketry cradle (bikus) was made in triangular outline with a heavy willow across the top and along the edges and twined vertical rods. A horizontal reinforcing rod ran across the back, 12 inches from the top of a large cradle, where the hood and the carrying strap attached. The hood or sun shade (ma?yodop) was twined with pendants of shell or beads suspended from the front "to prevent the child from becoming cross-eyed." The ma?yodop carrys a design of parallel diegonal lines for a boy and a continuous zigzag or diamond chain design for girls. A temporary baby basket was also made for a newborn child with an oval back, woven sides at the head end, and no hood.

A sagebrush bark pad was put down and the infant, wrapped in a small rabbit skin robe, was placed over this and lashed to the cradle with buckskin. A buckskin strap was attached to the back of the cradle and passed over the forehead of the woman who carried it.

Cradles were made in a variety of sizes and a child was put in a larger cradle when it outgrew the one it was using at the time. A child may have as many as five cradles. One large cradle from the Genoa Museum measured 11" wide at the top, 3 1/2" at the bottom, and 32" long. It had 11 weft and 38 warp elements at the center. Plate V, D illustrates a basketry cradle.

Headwear consisted of a knotted hair net (megodih¢p) of twine worn only by the men, headbands (ih¢pbey¢gul) of deer skin or a fur piece, and feathers (tsisuapo). There was considerable individual variation in hair dressing and there was no one style for men or for women. The front and at times the sides were cut to form bangs. It was worn long, past the shoulders, possibly parted in the middle. It was also made into one or two braids, the braid held by sagebrush strands. If one braid, it fell behind and if two they usually fell in front over the shoulders. Another way was to tie the hair in a knot at the back of the head.

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The hair was cut (gumǧaowi) with a stone knife (tagil) and washed in plain water. The hair was always cut as the girl's puberty and when in mourning. Facial hair was pulled out with the fingers. A hairbrush (itwega) was made from the stiff dark brown root of the soaproot that was gathered west of the crest of the Sierras. This same brush was used in the seed pounding processes and then called an itgumbeyut.

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Feathers were worn for almost any special occasion, often with a headband (ih¢pbey¢gul). Women wore feathers on the back of their head usually, while men wore them anywhere in the hair or tied on to their elbows or knees. Any large feathers may be worn, but magpie and eagle were favored.

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The ear lobe was often pierced by men and women with a wooden awl to receive an ear ornament which consisted of a bead or shell pendent on a string or a bone tube. More rarely, the nasal septum would be pierced by men, usually a shaman, to receive a bone pin.

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[237]

Necklaces (uml¢suk), bracelets (m¢liuy¢k), and other jewelry were made from shell (madap), bone tubes, a red berry (d¢ell¢l¢gi d¢tki), animal claws, seeds, plant stems, rose buds (p¢sum¢li), and cedar knots. Shell beads (makau) or pendants were made from Olivella, Dentalium, Haliotis and local freshwater shellfish.

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[531]
[386]

The Washo used face and body paints as well as tattooing. Boys about nine and girls about fourteen or fifteen were often given decorative tattoos (mishu). The designs were the same for both sexes and consisted mainly of dots, lines, or circles. The pigment was a black soot (ts¢chit) mixed with grease. Roy James reported the use of acorn (malung) juice for tattooing. This was applied to the skin and scratched or pricked in with a sharp plant sticker from the buck brush plant (dau watl dama).

The process of pricking the ts¢chit into the skin was called balnasung. The operation would be repeated each day for two or three days. The tatooed spot would swell up a little, but not be particularly painful. Hank Pete's aunt put the letter "A" on his wrist so he would remember her.

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Face and body paints of red, yellow, black, and white were used by both men and women for social gatherings, a bad dream, in shamanistic practices, or to prevent the skin from darkening during the summer. None was put in the hair. Red was commonly put on women's faces as a rouge, but this may be a rather recent innovation.

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The red ochre (sawasung) was gathered south of Dayton and south of Markleeville. It was found in a powder form, wetted, rolled into a stick,

Nevada at altitudes of 5000 ft. and above. There is an indication, therefore, that although the Sierran subtype of DSN is occasionally found archeologically in Washo territory, it was not made by recent Washo flint knappers. 172 411

The author's survey of historic and prehistoric bedrock mortar sites indicates that recent Washo prefer a more shallow basin mortar than was used previously. This was also suggested by a Washo woman, Bertha Holbrook, who said that the California Indians used much deeper bedrock mortars. Most of the recent mortar holes range from 1 to 2 1/2 in. in depth; prehistoric mortars in Washo territory range up to 7 in. in depth. Today a boulder of 3 to 5 lbs., with a rounded end, is used as a pestle. A 4 to 5 ft. high stick-and-cloth frame is constructed over the working area to protect the flour from wind and to provide shade. 172 415 (412)

Schellbach (1927, 400) reported a 6 5/8 in. ornamented bone awl-like implement found on the east side of Washoe Lake, where "there is an extensive old Washo camp-and-village site. The prevailing winds . . . cause the sand-dunes to shift, exposing broken fire-stones, flint chips, arrowpoints, bird and animal bones, and an occasional human skeleton." The ornamentation is along the flat surface of the tool as a series of small drilled dots in a pattern similar to a zigzag Washo basketry design. 172 531

Two handgame bones in the Dr. Lee collection at the Nevada State Museum in Carson City came from the Fulston Ranch in Jack's Valley. 172

## Petroglyphs

Steward (1929) categorized the petroglyphs and pictographs of California, Nevada, Utah and Arizona into 50 motifs. On the basis of the distribution of these elements he found four design areas. 172 531 532

Steward's Area A included California east of the Sierras, Nevada and lower California. Petroglyphs are predominant in this area; especially prominent are geometric elements with curvilinear designs and certain naturalistic elements. Area B includes Utah and Arizona and is characterized by specific bird, frog, lizard, and kachina-like human petroglyphs. Area C is the eastern part of southern California and is characterized by zigzag pictographs. Area D is the Santa Barbara-Tulare region and is characterized by pictographs in the form of elaborate lizards, "spoked wheels," "ladders," and "rakes." Concentric circles, wavy or zigzag lines, human figures, and a "sun disk" are found in all four areas.

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A study by the author of the elements in 12 of the 23 petroglyph groups in or adjacent to Washo territory was made from Steward's data. This indicated that, although seven sites were included from California and only five from Nevada, the Nevada sites have a greater variety and larger number of design elements.

L. Arthur Payen (1959) reported that the petroglyphs in the area around Donner Summit were in the typical Great Basin style with a great variety of elements in zigzags, diamond series, human forms, animal forms, and "rain symbols." Payen postulated that the combination of pecking and rubbing is more frequent in the "Valley Sierran" style than in the Great Basin.

At the Lagomarsino Petroglyph Group near Virginia City, Nevada (26-St-1 or Steward's number 208), Baumhoff, Heizer and Elsasser (1958, 3) found that "The techniques employed in producing the petroglyphs were pecking, scratching, and rubbing, in that order of importance."

It was possible to demonstrate with statistical significance that two distinct art styles were present at the Lagomarsino site and a chronology was assigned to the two styles. Certain elements occur more often on the cliff face; others occur more often on the talus boulders. The "cliff face style" includes the elements of plant form, bird track, gridiron, rake, dots and crosshatching with a general tendency toward angularity. The "talus boulder style" includes the sun figure, polliwog, asterisk (or star), concentric circles, circle, and curvilinear line with a general tendency toward the curvilinear. Both styles are considered part of the Great Basin geometric style of Steward's Area A.

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With a petroglyph style from the Grimes site (26-Ch-3 or Steward's number 207) at Fallon, Nevada, included as earlier, the following chronology of petroglyph styles was presented by Baumhoff, Heizer and Elsasser (1958).

1. Beginning some time before 7000 years ago. A groove-and-pit style now found heavily patinated at the Grimes site.

2. Beginning 3000 to 4000 years ago. Great Basin curvilinear ("talus boulder" at Lagomarsino) style found throughout the Great Basin.

3. Beginning about 1000 years ago. Great Basin rectilinear ("cliff face" at Lagomarsino) style found along the western margins of the Great Basin.

It is doubtful whether any of the petroglyphs mentioned here were made by the Washo Indians or their ancestors within the last 150 or more years.

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431 603 852 A feast terminated the period (one or two months) during which the mother was not permitted to eat meat. Gifts were given away and it was particularly important for the grandparents to be present, the food being passed to them first. The mother at this feast ate meat again and a little ritual was performed for the baby.

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302 The baby was often rubbed with soft sagebrush, which after use was thrown eastward. If it was a girl her forehead and cheeks were painted with red ocher. If it was a boy his nose and chin were painted with a white pigment (dîbek).

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854 The first cradle was used on the day of birth and a new cradle was used after each bath during the mother's confinement. These temporary cradles are quite different from the permanent cradles in having an oval back, woven sides at the head end, and no hood in front or crossbars on the back. The temporary cradles are not used today and are rarely seen.[5]

757 The baby was placed in its first permanent basketry cradle at the end of the mother's confinement, and new larger cradles were used as the child grew. Up to five cradles may have been used before the child began to walk. The hood or sunshade (ma?yó·dop) of the cradle had pendants of shell or beads suspended from the front "to prevent the child from becoming cross-eyed." 531 Hank Pete said that the baby's umbilical cord was tied to the front of the hood for this purpose. The hood still carries a design of parallel diagonal lines for a boy and a continuous zigzag or diamond chain design for a girl.

854 A sagebrush bark pad was placed in the cradle and the infant, wrapped in a small rabbitskin robe, was placed over this and lashed to the cradle with buckskin. A buckskin strap was attached to the back of the cradle and passed over the forehead of the woman who carried it.

843 If a miscarriage occurred the fetus was disposed of in the same manner as the placenta and umbilical cord and the same beliefs attended this act. One woman was careless enough to allow her mother-in-law, who was angry 754 with her, to see the disposal of the fetus. It was believed that the mother-in-law had either destroyed it or turned it over and buried it in another place, because this woman never had another child and was in poor health after the miscarriage.

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847 A stillborn baby was buried in warmed ground and the baby basket was placed in the crotch of a tree, or merely thrown away. Abortion was effected by applying pressure to the abdomen. The men are said to have objected to this.

5. Susie Dick made one of these cradles for Grace Dangberg.